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ABSTRACT

The accomplishments of Janet Emig constitute perhaps the most influential contribution to the study of how humans compose discourse and how teachers should help them. Her background prepared her for her initial goal of becoming a medical doctor, but she determined to study literature because of its enduring interest to her. As a graduate student at the University of Michigan, she was influenced by a teacher who emphasized the revision process in writing. Here, however, Janet Emig encountered sexism and was not accepted into the doctoral program. She proceeded to teach high school, and began experimenting with conferencing with students. Emig became involved in the National Council of Teachers of English, attended a Conference on College Composition and Communication convention, and was influenced by Priscilla Tyler, with whom she later studied. Emig then enrolled at Harvard and quickly took over the writing program when others involved left, but encountered difficulty in completing her dissertation due to lack of leadership. Emig taught and was denied tenure at both the University of Chicago and Lethbridge University in Canada, denials which appeared related to her gender and/or a lack of esteem for the study of composition. Finally, she moved to Rutgers, where she has remained. Seven themes emerge throughout her corpus of work: (1) an interest in pedagogy; (2) writing as process and the complexities of composing; (3) the developmental aspects of composing; (4) physiological aspects of composition; (5) the didactic functions of writing; (6) a constructivist philosophy of writing; and (7) the academic profession. (A list of Emig's major publications is attached.) (HB)

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Stephen North has called Janet Emig's The Composing Processes of Twelfth Graders "arguably . . . the single most influential piece of Researcher inquiry--and maybe any kind of inquiry--in Composition's short history." It is, for most of us who study composition, understatement. But Janet's influence is not limited to that monograph. Since almost a decade before The Composing Processes was published in 1971, even as a graduate student, she has been actively involved the study of how humans compose discourse and how teachers should help them learn to compose discourse.

It is fitting that we should be celebrating Janet Emig's work in our field here this year. Janet was born in Cincinnati on October 12, 1928. This year, she will retire from teaching after four decades in the profession, as a high school teacher, as a graduate assistant, as a composition instructor, as a director of a writing project, and so on. As an introduction to this think tank on her contributions to the study of writing, I would like to give you a little background into that career, based on a case history of Janet Emig I did in 1990. This information may help provide us a little more insight into the discussion that will follow.

Neither of Janet's parents attended college, but both valued education. At one point, they moved in order that Janet might attend Walnut Hills High School, which they viewed as equivalent to a prep school.

Janet was surrounded by bright, assertive, working women. Janet's great aunt Nora (Eleanor Berne) was a teacher of reading and second grade at Windsor Avenue School for over 25 years. During the Depression, Janet's family lost their house and moved in with Nora and her sister, Dodo. They lived there for two years. Nora seems to have been a big influence. Janet wanted to learn to read before 1st grade, and Nora helped. Janet has told me:

> When I got to 1st grade, the teacher thought I was jesting that I could read, and my aunt was so indignant, I think she went to school and had a talk with her . . . . I associated being a teacher with being powerful, b/c my great aunt Nora at that time was the economic center of our family. She made enough money to build a house in which all of her family lived, including her father, and then she had enough money to protect all of us during the Depression. So to me, to teach was to be strong and to be a strong woman.

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Janet's parents allowed her to decide many things that most children weren't allowed to decide for themselves, such as religion. The religious background of family was diverse. Her great grandmother had been a devout Catholic; her great grandfather, a Lutheran. Her mother, Janet says, remembers many arguments over religion. Janet's grandfather, affected by the arguments, never attended church. Her mother, at age of 3 or 4, decided she wanted to go to church, and so she took her little brother (Janet's uncle) by the hand and "literally walked him to the church that was nearest their house which happened to be the Disciples of Christ." Janet was eventually baptized in that church. Her father, however, had become agnostic. Janet, however, remained under her mother's charge until age 12; then, Janet was allowed to make her own decision. She attended church "morning, noon, and night" until she was 12; then, she decided not to go anymore.

In some ways, Janet's early education was remarkable. During the 1930s, she attended Williams Avenue Grade School, in Norwood, Ohio. The administrators of that school turned out to have been influenced strongly by the educational philosophy of John Dewey. Janet says:

> It was a school that looked like a very traditional elementary school but it was a school with an incredible aesthetic component. We had a course called "Auditorium." Strange name. The era was the Depression, so consequently, a great many very gifted young people who had no other way to earn a living, particularly active artists, went into teaching. So "Auditorium" was a kind of multi-art phenomenon, and I don't recall how much of the day we spent doing it, but it was a very large, satisfactory chunk. When I was there, the "Auditorium" teacher was Bernette Thompson, who became--and again, this is a feature of the Midwest--a family friend. And she is still active in Oakland, California. Bernette was a child prodigy who had just graduated from the Eastman Rochester School, and you can imagine what kind of career there would be for concert pianists of eighteen or so, and so she went and got her teacher's certificate, and she came to us.

Needless to say, Janet found "Auditorium" immensely satisfying. The students spent this period doing activities such as creative dramatics, music, and art appreciation. Emig believes that the school as a whole was remarkable:

> We had a marvelous little, round principal named Oscar Maddux . . . . And he would call us over to the door from these classes . . . . Can you imagine this happening today? And he'd say, "Are you having a good time?" If we didn't say, "Yes," the teacher really was in trouble.

Janet also remembers her eighth-grade teacher, Lenore Davidson and the collection of literally thousands of books that she considered appropriate for her students. These books were left in the back of her classroom, and, Janet says, "whenever you weren't doing your required work, you read. No one ever interrupted you. You could read; if you worked quickly--and I did--you could read all day."

Janet also attended Walnut Hills High School, "a remarkable place, too," she recalls. Janet recollects that 95% to 99% of the students at the time went on to college, and 90% went east to college. The coursework was very demanding, including the kind of literature survey that one would find in universities and colleges today. Emig recalls being fortunate to have as her freshman teacher the senior English instructor at the school and therefore having "an amazing introduction to Shakespeare." Walnut Hills, in fact, put on annual Shakespeare productions which were so well known that agents would attend.

Although she loved English, Janet had developed an interest in science in high school and planned to go into medicine. She won a four-year scholarship from Westinghouse and, after graduation from high school in 1946, began her undergraduate education at Mount Holyoke College in South Hadley, Massachusetts, the same college that Emily Dickinson attended almost a hundred years before. Janet's experience at Mt. Holyoke was clearly better than Dickinson's had been, and she speaks highly of the education that she got at the single-sex college.

The appeal of medical science for her seems to have been genuine and reappears later in her concern with the neurological aspects of writing. But her interest in English, especially in her own literary efforts, was greater. She wrote a good deal of poetry in her junior year of college and even completed a novel her senior year. She won both the Phi Kappa Delta Poetry Prize in 1949 and the Kathryn McFarland Prose Prize in 1950. She would also bribe her waitressing friends who worked in the faculty restaurant at Holyoke to allow her to wait tables on all the visiting writers, including Thomas Mann, Edith Sitwell, and Dylan Thomas, among others.

But Janet finally concluded that she did not want to go to medical school. She says:

> I realized two things. I didn't care for the incredibly over-detailed life. It also struck me as an extremely humorless life. No one I saw in science was having a good time, and everyone I saw in English was, and that somehow registered. Also, I don't have the discipline to be a doctor, and I really found hospitals abhorrent places.

Of course, she felt a good deal of anxiety about telling her parents of her decision:

> When I realized I was going to be an English major, and I went home for Thanksgiving, I thought, "Now what will I do? They have sacrificed." I said between bites, "I think I'll be an English major instead," whereupon my father said, "I was wondering when you were going to notice what interested you most." That was the big crisis.

Janet graduated from Mount Holyoke magna cum laude in 1950. She immediately began her M.A. at the University of Michigan. She had chosen Michigan, because it seemed to offer good training for her as a writer. There, she experienced an early influence on her later research in her writing seminar with Roy Cowden:

> [He] would bring in drafts [of professional writers' works]. We looked at many versions of Keats' odes. We looked at many versions of an early chapter of Hardy, Jude [the Obscure] and Tess [of the D'Urbevilles]. (May 8, 1990)

Graduate courses at Michigan provided Janet with her first taste of institutionalized sexism. She observed that only the men on the faculty there at the time were promoted, and she reports that she was "treated appallingly in the literature courses." The comments on her papers in those courses were brutal. When she applied to enter the PhD program, she was denied entrance.

Part of the problem, she maintains, had to do with veterans from World War II who were pouring into universities and colleges, including graduate programs. As large numbers of these veterans gained acceptance in graduate schools, many women who normally would have been accepted were forced to sacrifice their places. As Emig recalls it, none of the women in the M.A. program at Michigan got into the PhD program.

Her experience with sexism and the university's rejection of her application for PhD work represented the first major obstacles in her career. These would be the kind of obstacles that she would confront again in the years ahead.

Sexism was not, of course, limited to Michigan. Janet considered applying to the graduate program at the University of Cincinnati, where she knew both faculty and students. But during an interview there, she reports that the English department head said to her, "Well, Janet, I could let you in. Of course, you never could get a job, so why should we both bother?" Janet, then, tried for admittance at Oxford for the BLitt degree but was turned down, because the author that she proposed to work on, George Eliot, was considered "too modern."

Janet now looks back on her inability to enter a graduate program in English at that time and her decision thereafter not to choose the study of literature as a career as auspicious:

> I have to congratulate myself on making an alternate choice, because my [female] friends who went into academic English at that time in a sense have never been heard from. They just disappeared; they were ground up into the system.

Locked out of further graduate education for the time being, Janet täūght as a daily substitute in the Cincinnati Public Schools. In 1953, began teaching at the Hillsdale School for Girls in Cincinnati, where she was assigned Grades 7 through 10 for three years. Although teaching writing along with literature, Janet reports that she continued to view herself as a creative writer, not as an "analyst," someone dedicated to the study of theories and pedagogies of writing. She would continue to see herself in this light for a number of years to come, even as she advanced in composition.

Her description of her teaching at this time is not flattering. In fact, she calls it "appalling." She explains that she had not yet worked out a theoretical point of view:

> I was teacher as testgiver. It was very much giving the assignments on Monday and evaluating them on Friday, and I didn't teach. From Tuesday through Thursday, I was not doing anything that could be construed as teaching composition.

However, in 1957, she was hired to teach grades 10 and 11 at Wyoming High School in Wyoming, Ohio, near Cincinnati. This change turned out to be favorable for several reasons. According to Janet, Wyoming High had a very enlightened superintendent, and her experience with the curriculum changes that he oversaw led to her first publication "We Are Trying Conferences," which appeared in the April, 1960, issue of English Journal. Teaching at Wyoming High also put her in contact with intelligent and ambitious colleagues, which eventually led to her return to graduate school. She taught at Wyoming from 1957 to 1960.

William J. Dusel's work on class size greatly influenced Wyoming Superintendent Harold Bush. Teachers at Wyoming High School co-taught no more than four classes a day with "only" twenty-five students in each class. The extra two periods were then allotted to individual conferences with students. This, remember, was the late fifties and early sixties, well before Donald Murray and others began extolling the virtues of, and explaining how to go about, performing such conferences. Janet admits that conferencing at Wyoming High School was naive, compared with what came later, but "there were no models for it at the time." Still, this teaching experience influenced her later views on conferencing.

"We Are Trying Conferences" was her report on the entire three-year-old English curriculum at Wyoming. She describes fully her first semester Sophomore unit, and the description

suggests that her teaching was better than she remembers. She wrote:

> We try to get our students away from the prescriptive notion of language--"This is good English; this is bad"--to a descriptive attitude--`This is appropriate for a conversation by the lockers between classes; this is inappropriate for a paper in American history. (224)

With each piece of writing, students were asked to list the "communicator, receptor [audience], purpose, and situation" for that piece. And the instructors would "set up specific writing situations in which three of these elements remain constant while the fourth changes" (224). Clearly, students in these classes learned how to be rhetorically flexible. Moreover, grades were de-emphasized. No grades were put on the writings themselves: "We do not intend to have the important part of our evaluation, our comments and questions, ignored in favor of a quite arbitrary figure at the top of the page" (225). There was also use of peer-responding, then referred to as "the buddy system" (225). All this, in addition to the conferences!

"We Are Trying Conferences" established the core theme which informs Emig's works and career in composition studies that followed. She never abandoned her interest in defining how teachers can better help their students learn to write, even as she broadened her thematic concerns to the defining the nature of the composing processes and the many factors that complicate those processes.

At Wyoming, she came in contact with other dynamic teachers who influenced her career. Betty Williams, the chair of the English Department there, for instance, introduced Janet to the National Council of Teachers of English (NCTE). Knowing that Janet was interested in poetry, Williams asked her if she would consider nomination for the NCTE Committee on the Reading and Teaching of Poetry. Janet had to ask what NCTE was. She soon received a formal invitation from Dorothy Pettitt to join the committee, and she attended her first NCTE convention. This committee was especially active and produced two booklets describing how its members taught some of their favorite poems.

Janet left Wyoming High School to teach at University College, a new community college that was part of the University of Cincinnati. The reasons are not difficult to figure out. Even with a comparatively reduced class size, she still taught 100 students a day and worked a 90-hour week. A colleague from Wyoming High School, Joseph Samuels, also left in order to become the dean at University College.

Janet had already "semi-decided" to return to graduate school for her Ph.D. when Betty Williams, who had involved her in NCTE, introduced her to the Conference on College Composition and Communication. Williams invited Janet to join

her at a convention being held in Cincinnati. At the 1960 CCCC's convention, she heard Priscilla Tyler, then of Harvard, give a talk "on something called structural linguistics." She was so impressed by the talk that she attended summer school at Harvard that year, taking a course on composing processes taught by Professor Tyler. Priscilla Tyler's course on composing processes may well have been the first graduate level course on written composition in the U. S.

Janet knew then that she wanted to return to graduate school and in what area. She applied for admittance into the English Education program at Harvard. There were other programs that she could have chosen at the time, notably the one at Florida State. The reasons that she chose Harvard suggest that she had learned the lessons taught by the sexism of Michigan well --perhaps too well: "I chose Harvard for the reason that as a woman in academe, I knew that I'd better have the best address."

Janet, of course, did not realize until three months after she had started that the program was virtually non-existent. Although Priscilla Tyler was on the faculty there, she had little status, because she rarely published; in fact, Harvard did not renew her contract, and Tyler left after Janet's first year at Harvard.

The other faculty member in her program was fired the second week into the term by the President of the university for unbecoming sexual behavior, and Janet suddenly found herself the Teaching Fellow for Harvard's Master of Arts and Teaching program after having been there only two weeks. Janet says, "Discovering him gone and with Priscilla not having status, there was scarcely a program there, so I had to invent the program."

Despite the serious disadvantages there, this situation did allow Janet a certain freedom to devise for herself an interdisciplinary education that she would draw upon for the rest of her career. She was able to study psychology with Eric Lenneberg. She took classes in linguistics at MIT, where she audited a course with Edward Klema and "heard a great many lectures by [Noam] Chomsky." She also took "wonderful courses on the history of education" with Priscilla Tyler that first year and a course in the philosophy of education with Israel Sheffler. And she took courses and heard lectures by faculty in English, including Kenneth Lynn and Perry Miller.

The evidence is overwhelming that the School of Education at Harvard in the 1960's was exceedingly biased against those who sought to work in the field of composition, those whose interests tended toward writing instruction. The numbers alone tell the story. Janet recollects that forty-four students entered with her, and only six graduated, "an attrition rate inexcusable given the talent of everyone there." Among the talented who left this program was James Moffett, who went on to author the highly influential Teaching the Universe of Discourse (1968). Janet says:

> At that time, at Harvard, it really was the case that writing was described very regularly as a skill and that linguistics and literature were described as major disciplines. So there was immense resistance to considering composition as anything other than what one could pick up quickly. There was really no true acceptance of the fact that it could be studied and/or taught, other than to provide circumstances under which students could come together in a creative writing course . . . . The climate in the English departments at Harvard was completely inimical to the notion of considering it.

The story of Janet's dissertation epitomizes these difficulties she encountered at Harvard. She began work for her degree in 1961, but her dissertation was not accepted, and she did not graduate until 1969. The reasons: both the absence of adequate direction in her field and the bias against what she was doing. Several possible dissertation projects had to be abandoned. For instance, in 1964, she ran a pilot study on outlining at Lexington High School where she supervised MAT's. She examined twenty-five Grade 11 honors class themes and the planning materials for them. She was looking for correlations between the students' planning schemes and good evaluations and grades. The study would eventually become a source for the research that did finally result in her dissertation. But at the time, it was felt that the project simply "wasn't significant enough."

Her progress was slowed down considerably by the fact that dissertation advisors kept abandoning her--or she them. In the end, she worked with a total of ten dissertation advisors. Each advisor had definite ideas about what she should do--and not do. Most of them, she says, "were telling me that what I just wrote wouldn't do; so to get a steady sense of the whole was extraordinarily difficult. Each person had a different commitment to a different tack and methodology." The biases of one in particular, Peter Noumeyer, advisor eight, proved to be especially irritating. When he was assigned the job of directing her dissertation, he told her to find another topic, because "being interested in how children write is not unlike being interested in how cripples skate" (quoted in Emig and Parker, "Responding to Student Writing, 14; and in conversation.) Her response was climactic:

> By this time I was angry. And so I wrote a very long letter to [Harvard] President [Nathan] Pusey, because I knew from the earlier incident [the firing of a faculty member] he was a man who took action. I described my experiences. I don't know what happened. I think he must have written to someone at the School of Education saying . . . , "Get her out."

Finally, linguist Wayne O'Neil, who had been at Harvard but who had moved to MIT, heard what had happened and volunteered to chair her committee through a cross-registration arrangement. Janet explains:

> It seemed to be beyond the purview of the people who were my advisors with the exception of Wayne O'Neil, who, though a linguist, knew the work that was going on in composition at the University of London and seemed to regard the concept of studying it as having some legitimacy . . . . And I think that background was fairly common. At that time, writing was regarded rather widely as a skill, having not at all the same disciplinary density as literature or linguistics.

Janet jokes that she has been fired "once for being a woman and once for being an American." And indeed, she was denied tenure at the first two schools at which she taught: the University of Chicago and the University of Lethbridge in Canada. In both cases, the circumstances of her "firings" were unusual and appear to have been provoked by biases beyond her control.

In 1965, four years before she had received her PhD, she took a position as an assistant professor in the School of Education at the University of Chicago, running their MAT program. Her contract at Chicago had been typical: tenure track, renewable after three years, with a tenure review at the end of the fifth year. In 1969, her fifth year there and the year of her graduation from Harvard, Chicago decided not to renew her contract, despite the acceptance of the monograph for publication. Janet reports that sexism, a bias against composition studies, and circumstances combined against her continuation at Chicago:

> The Composing Processes was finished and was available to the tenure committee. Someone on the committee said it was a very minor piece of work that would have no influence, and that composition was not very significant. So, subsequently, there have been a number of abashed people at Chicago . . . . I have received one apology, from John Wilson, who was the Vice President.

Janet did have the support of the English Department at Chicago. Wayne Booth was to be the department's representative on her review committee. But on the day of the hearing, Booth's sixteen-year-old son was killed in a freak automobile accident. She describes the day as "just chaos, and so nobody from the English Department [was at the hearing]." Janet continues, "I'm sure had there been a notice or something, someone would have come over, but it was just one of those things."

When The Composing Processes of Twelfth Graders was published, Janet was teaching at Lethbridge University in

Alberta, Canada. She taught there from 1969 to 1971. She had left the U. S. both because she had become "absolutely disaffected with American university systems" and "for political reasons." These were years of strident protest against the Vietnam War, and she was, in her words, "wildly against" it. And so she applied to become a landed immigrant with the intent to remain in Canada.

Lethbridge was a new provincial university and was considered the third in a hierarchy of three universities in Alberta. Perhaps because of that in some way, Lethbridge turned out to be "a fairly exciting experiment in curriculum." The community was predominantly Mormon and conservative, but the school itself included a number of liberal United States immigrants on faculty. Many of them had moved to Canada to protect their children from being drafted and sent to war. In 1970 and 1971, however, Lethbridge underwent an anti-American purge. "Essentially," Janet tells me, "they fired all the Americans on the faculty of education, because we were going to be replaced by Canadians." Janet came back to the States to work, but many of her colleagues moved then to Australia and New Zealand or were forced to find jobs in other fields. They could not and would not return to the U. S. at that time.

Janet took a position as an Associate Professor at Rutgers, where she has remained, except for various visiting professorships. She interviewed with a number of other schools, but Rutgers offered her a job with a person whose philosophy she knew (Robert Parker), and it offered her tenure. Janet, the idealist, is also Janet, the pragmatist: "After my career and after what had happened both in Chicago and Lethbridge, tenure was particularly desirable."

Janet has enjoyed the interdisciplinarity of her department at Rutgers, which had been variously called "Curriculum and Instruction," "Science and Humanities Education," and now "Learning and Teaching." One reason that the Rutgers position attracted her was this cross-disciplinarity. It is the only cross-disciplinary department at Rutgers and employs faculty from "all of the cognate-based disciplines." This sort of department naturally allows for "the kinds of conversations that are only arranged artificially through a lecture series in most universities."

While at Rutgers, Janet has taken up a number of themes: the biological aspects of writing; writing as a mode of learning; constructivism as an underlying educational and rhetorical philosophy with its own tacit tradition; and her commentary on the profession. Janet has told me that she set for herself "a goal of trying to suggest all of the avenues of research [that researchers in composition] could pursue."

I believe that we can chart a thematic development in her work:

(1) Her earliest interest and one that has informed almost all of her work is pedagogy: how to teach written communication. This theme appears in her earliest publication,

"We Are Trying Conferences" (1960), but also appears many talks and publications since, including "Our Missing Theory" (1990).

(2) Once exposed to an academic thinking about composing processes in Priscilla Tyler's classes, Janet developed the idea of writing as a process as well as a product, and much of work has explored the complexities of composing. This theme is evident in early papers like her qualifying paper for the Harvard Graduate School of Education, "The Relation of Thought and Language Implicit in Some Early American Rhetoric and Composition Texts" (1963), and "The Uses of the Unconscious in Composing" (1964). Both of these works appeared, by the way, before Rohman and Wlecke's research study, Pre-Writing: The Construction and Application of Models for Concept Formation in Writing (1964), which has been so influential in promoting the so-called "process approach" to the teaching of composition. Much of her later work detailed the various factors that complicate our understanding of writing.

(3) The Composing Process of Twelfth Graders (1971) both epitomizes the theme of complexity and incorporates implicitly her increasing interest in developmental aspects of composition. This is the theme with which Janet has most been identified--even to the point where her other themes have been ignored. Her interest in the role of cognitive development in writing is most explicitly discussed in "The Origins of Rhetoric: A Developmental View" (1969), but it is still evident in later work, too. In "Creating Minds, Created Texts: Writing and Reading" (1983), for instance, Janet and June Birnbaum discuss the developmental aspect a "constructivist" perspective on writing.

(4) In the mid-seventies, with the publication of "The Biology of Writing" (1975) and "Hand, Eye, Brain: Some 'Basics' in the Writing Process" (1978), Janet explored the complicating factors involved in the physiological, especially neurological, aspects of composing. These same factors are evident in her introduction to The Four Worlds of Writing (1981, 1985, 1991) and in her encyclopedia article, "Writing, Composition, and Rhetoric" (1982).

(5) In "Writing as a Mode of Learning" (1977), Janet first explored the uses of writing beyond its personal and social uses to identify its didactic functions. This essay has been extremely influential in the writing-across-the-curriculum movement and in the promotion of journal writing. It also feeds into the next theme of constructivism.

(6) In the 1980s, Janet fully embraced a constructivist philosophy that has informed her most recent work. As a corollary to this theme, Janet has sought to describe a highly multidisciplinary, transactional, philosophical, psychological, process-oriented tradition of thinking about written communication--see "The Tacit Tradition" (1980). Jerome Bruner defines "constructivism" as a belief that "there is no unique 'real world' that preexists and is independent of

human mental activity and human symbolic language: that what we call the world is a product of some mind whose symbolic procedures construct the world" (Actual Minds, Possible Worlds, 95-96). Thus, writing, as well as reading, is a "way of worldmaking," to use Nelson Goodman's terms.

(7) Finally, Janet has often spoken out on the profession of composition instruction, the field of composition research, and the academic profession in general. A major subtheme has been the sexism of our profession. Unfortunately, Janet has been able to draw on her own experiences for examples.

While many of her best-known works, including The Web of Meaning, a collection of her essays that won the Mina Shaughnessy Award, have been published during the time she has been at Rutgers, it has not always furnished Janet with a comfortable atmosphere in which to work. She had difficulty getting research done in the beginning, and promotions became problematic. Once again, because of an anti-composition bias and because of sexism among some colleagues and administrators in her school, she has met with opposition to her promotion. Her professional experience at Rutgers during the seventies and eighties was better, she says, only because she had been hired with tenure. In "Journal of a Pessimist" (1980), she relates her difficulties acquiring promotion to full professor:

> When I was promoted to full professor [in 1975], I was not supported by any colleague within my department, within my school, or by my dean. I was promoted by a so-called summit committee composed of faculty outside education and by selected members of the administration. (50)

Janet ran into the same obstacle when she was finally appointed "Professor II," the equivalent of a Distinguished Professor rank at other universities. Again, the school's decision not to promote her had to be overridden. She reports that to the best of her knowledge, the percentage of women at "Professor II" is "something like 7%."

Despite these many obstacles, Janet Emig has remained one to the strongest voices in our profession. While at times her career has been volatile, the progress of that career reflects many major themes any history of composition would focus on. Janet has been at the center of it, and her influence remains there--and, I have no doubt, will remain there for years to come.

Janet Emig's Major publications:

(1964). The uses of the unconscious in composing. CCC.
(1967). Language learning and the teaching process. Elementary English 44, 602-8, 709.
(1969a). On teaching composition: Some hypotheses as definitions. Research in the Teaching of English 1, 127-35.
(1969b). The origins of rhetoric: A developmental view. School Review. Rpt. in Web.
(1971). The composing processes of twelfth graders. NCTE.
(1972). Children and metaphor. Research in the Teaching of English. Rpt. in Web
(1974). Hand, eye, brain: Some "basics" in the writing process. Cooper and Odell (Eds.), Research on Composing: Points of Departure. Rpt. in Web.
(1975). The biology of writing: Another view of the process. In Petty and Finn (Eds.), The writing processes of students. 11-20.
(1977). Writing as a mode of learning. CCC.
(1980). The tacit tradition: The inevitability of a multi-disciplinary approach to writing research. In Freedman and Pringle (Eds.), Reinventing the Rhetorical Tradition. Rpt. in Web.
(1981). Inquiry paradigms and writing. CCC. Rpt. in Web.
(1981, 1985). Introduction. Four worlds of writing. By Janice Lauer, Gene Montague, Andrea Lunsford, and Janet Emig. NY: Harper and Row.
(1982). Non-magical thinking: Presenting writing developmentally in schools. Writing: The nature, development and teaching of written communication. Vol. 2. Rpt. in Web.
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